

2013

Be Thou Exalted, Volume 8: Instrumental

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Dordt College

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CONDUCTOR
AND ORGAN

in file

INSTRUMENTAL

PSALMS

VOL VIII

PSALM	PAGE
118	1
119 b	10
120	13
122	15
124	18
126	22
128	24
130	26
132	30



LET ALL EXALT JEHOVAH'S GOODNESS
PSALM 118

ACTUALLY IN F CONCERT

Louis Bourgeois

Handwritten musical score for "Let All Exalt Jehovah's Goodness" (Psalm 118) by Louis Bourgeois. The score is written in F major (one sharp) and 4/4 time, with a tempo marking of $\text{♩} = 80$.

The score is divided into two systems. The first system includes staves for:

- TPT. I-II (Trumpets I and II)
- TROM. I-II (Trumpets I and II)
- RGAN (Organ)
- TUBA
- TIMP (Timpani)

The second system includes staves for:

- WW (Winds)
- NN (Nasals)
- TRAM (Trumpets)

Handwritten annotations include:

- f** (forte) dynamic markings.
- TRAM** (Trumpets) and **TRAM** (Trumpets) markings.
- f BAR.** (forte Baritone) marking.
- TUBA** and **TIMP** markings.
- WW** and **NN** markings.
- f** and **TRAM** markings.

The score is written in a handwritten style, with some corrections and markings.

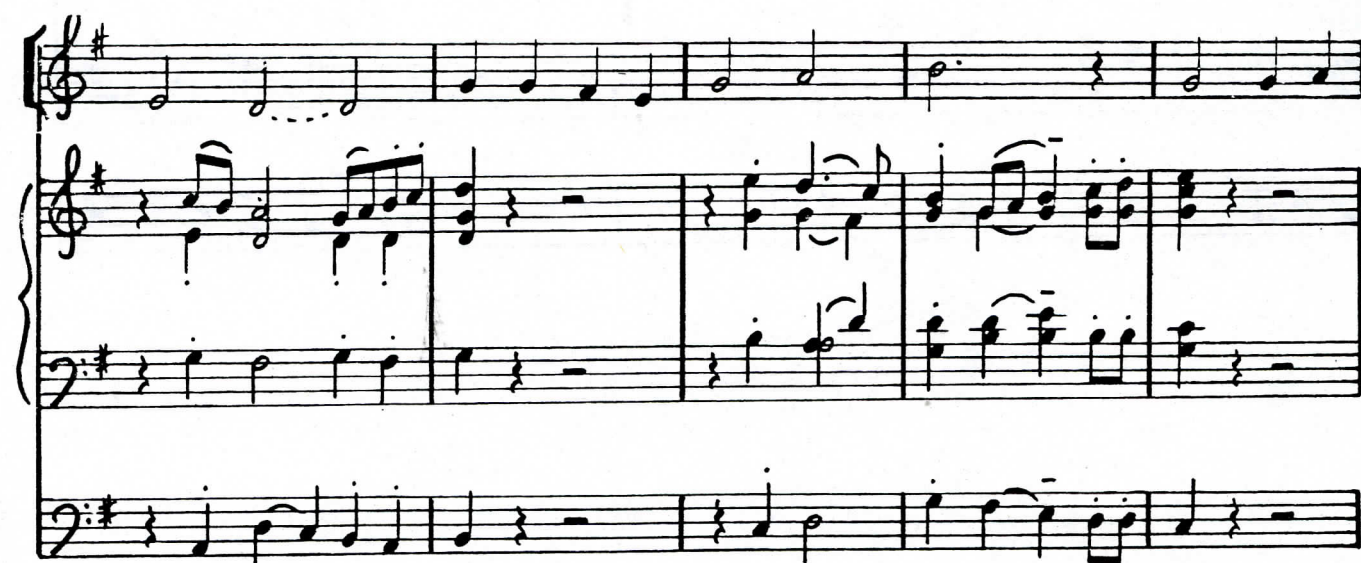
[A] TRPS

Handwritten musical score for the first system. The top staff is for TPRS (Trumpet Part 1), marked with a box 'A' and 'TRPS'. The second staff is for WW Low Brass (Woodwind and Low Brass), marked with a box 'A' and 'WW LOW BRASS'. The third staff is for the Piano (P), and the fourth staff is for the Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like 'f'.

Handwritten musical score for the second system. The top staff is for TPRS (Trumpet Part 1). The second staff is for WW Low Brass (Woodwind and Low Brass). The third staff is for the Piano (P), and the fourth staff is for the Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like 'f'.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp. The music features a variety of note values including eighth and sixteenth notes, as well as rests. A box labeled 'B' is placed above the first staff at the end of the first measure.



The second system of musical notation consists of three staves, continuing the musical piece. It maintains the same key signature and staff arrangement as the first system. The notation includes complex rhythmic patterns and rests.



The third system of musical notation consists of three staves. It includes the word 'Rit.' (Ritardando) written above the first staff and below the middle staff, indicating a change in tempo. The notation continues with various note values and rests.

NOTE:
CHOIR * SING AND RECORD
IN KEY OF F!

4

C *a tempo*

S
A

mf

Joy - ful - ly, heart - i - ly re - sound - ing, let ev - ery in - stru - ment and

T
B

mf

C *a tempo*

ORE

Solo

mf

mp

voice ——— peal out the praise of grace a - bound - ing, call - ing the whole world to re -

mp

joyce. — Trum - pets and or - gans, set in mo - tion such sounds as make the



heav - ens ring; — all things that live in earth and o - cean make



NOTE BELOW!

6

Handwritten: **E**(\smile)

Handwritten: mu-sic for your might-y King. —

Handwritten: **E** TPT

Handwritten: *f* TROM

Handwritten: *** NOTE: BAND ENTER AFTER CHOIR FINISHES**

Handwritten: **E**

Handwritten: *f* BAR TUBA

Handwritten: *f* TROM

Handwritten: *f* WW

Handwritten: **F** TATS BROADLY

Handwritten: *f* TROM

Handwritten: *Rit.*

Handwritten: **F** WW - LOWER BRASS

Handwritten: *f*

Handwritten: *Rit.*

The first system of the musical score consists of five measures. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second system of the musical score consists of five measures, continuing from the first system. It maintains the same instrumental and vocal parts. The vocal melody continues with notes like D5 and E5. The piano accompaniment includes some measures with triplets and sustained chords. The system concludes with a final measure containing a fermata over the vocal note G4.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains five measures of music, ending with a half note and a quarter rest. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of one sharp. They contain five measures of music, including chords and moving lines, ending with a half note and a quarter rest.

The second system of the musical score also consists of three staves. The top staff continues the vocal line from the first system, containing five measures of music. The middle and bottom staves continue the piano accompaniment, with the middle staff featuring more complex chordal textures and the bottom staff providing a steady bass line. Both systems conclude with a half note and a quarter rest.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, followed by a rest and then a series of eighth notes. The bass staff contains a bass line with eighth and sixteenth notes. A dynamic marking **ff** is present. Above the treble staff, the letters **TPT** are written.

Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff contains a melodic line with a long slur over the first two measures, followed by eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. A dynamic marking **ff** is present. Above the treble staff, the letter **H** is written in a box.

Third system of musical notation. Treble staff. Key signature: one sharp (F#). The staff contains a melodic line with a long slur over the first two measures, followed by eighth and sixteenth notes. A dynamic marking **Rit.** is present. Above the staff, the letters **CL.** are written.

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff contains a melodic line with a long slur over the first two measures, followed by eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. A dynamic marking **Rit.** is present. Above the treble staff, the letters **TPT** are written. Below the treble staff, the letters **TADM** are written.

Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff contains a melodic line with a long slur over the first two measures, followed by eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. A dynamic marking **Rit.** is present. Above the treble staff, the letter **I** is written in a box.

Sixth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff contains a melodic line with a long slur over the first two measures, followed by eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. A dynamic marking **Rit.** is present.

I HAVE FOLLOWED TRUTH AND JUSTICE

PSALM 119 (b)

Robinson

Thomas Hastings

10

HARNS AND
LOW BRASS

HN 1-3
TRUM 1

TRUM 4

SAL
TURA

A

B SATB CHOIR

leave me not in

I have fol-lowed truth and just-ice, Oo

deep dis-tress.

Be my help and my pro-tec-tion,

let the proud no more op-press.

For Thy Word and Thy sal-

va-tion, Lord, my eyes with long-ing fail. Teach Thy

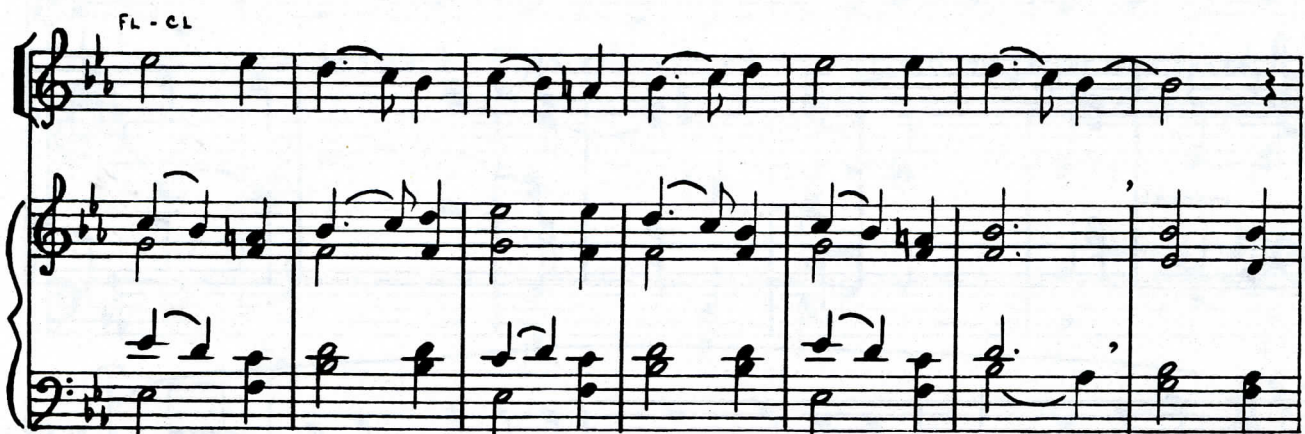
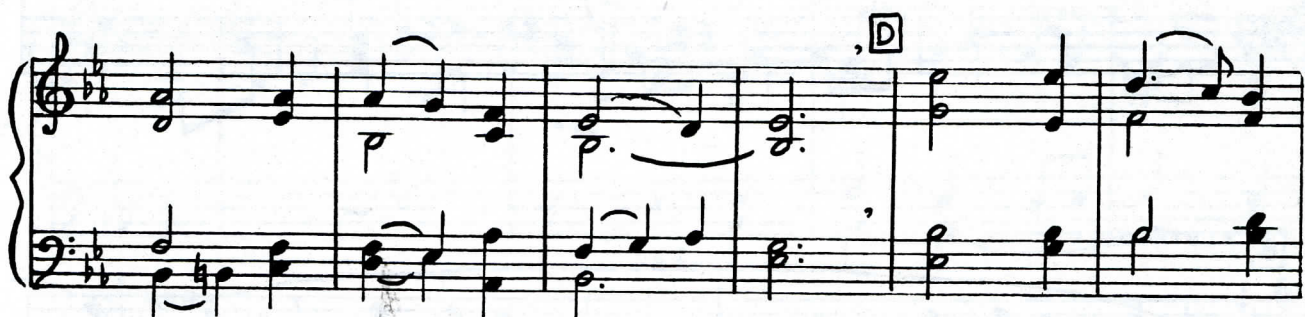
let Thy mer-cy now pre-vail.

stat-utes to Thy ser-vant, Oo

stat-utes to Thy ser-vant, Oo

© TUTTI
legato

12



I CRIED TO GOD IN MY DISTRESS

PSALM 120

Babylon's Streams

Thomas Campian

A Moderately Slow
CLAR. CHOIR

Section A: Moderately Slow. Clarinet Choir. The score is in G major (one sharp) and 3/4 time. It consists of two staves, Treble and Bass. The melody is written in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a 3-measure rest in the Treble staff, followed by a series of eighth and sixteenth notes. The Bass staff provides a steady accompaniment of eighth notes.

Continuation of Section A. The score continues with the same two staves. The melody in the Treble staff features a 'rit.' (ritardando) marking above the final measure, which ends with a fermata. The Bass staff continues its accompaniment.

B FLUTE SOLO

Section B: Flute Solo. The score is in G major and 3/4 time. It consists of two staves, Treble and Bass. The melody is written in the Treble staff. The Bass staff is labeled 'manual' and contains a few chords. The piece begins with a 3-measure rest in the Treble staff, followed by a series of eighth and sixteenth notes.

Continuation of Section B. The score continues with the same two staves. The melody in the Treble staff continues with eighth and sixteenth notes. The Bass staff continues its accompaniment. The piece ends with a fermata in the Treble staff.

ORG.

D MEN

I cried to God in my dis-tress, and by the Lord my prayer was heard. O

save me, Lord, from ly-ing lips and from the false, de - ceit - ful word.

MY HEART WAS GLAD

PSALM 122

Morecambe

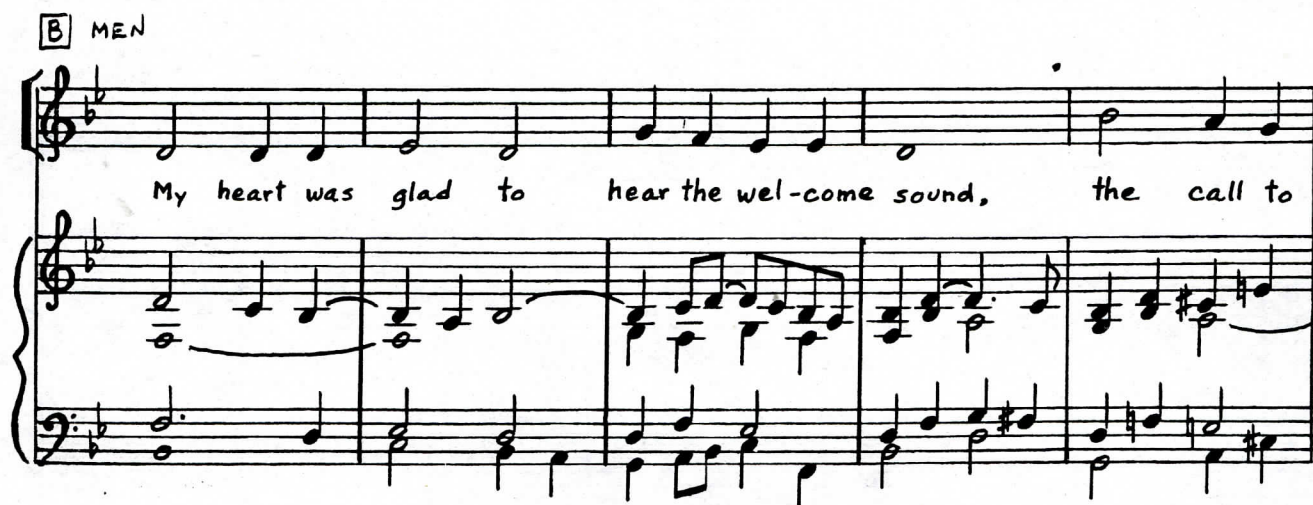
Frederick Atkinson

A FL - CL QUARTET



B MEN

My heart was glad to hear the wel-come sound, the call to



seek Je - ho - vah's house of prayer. Our feet are stand - ing

here on ho - ly ground, with - in thy gates, thou cit - y grand and fair. rit.

BRASS CHOIR

TPT I

TPT II

HN II TR I BAR (MEL.)

TR II TUBA

First system of musical notation. The upper staff contains a melodic line with a piano (*p.*) dynamic marking and a ritardando (*rit.*) marking. The lower staff provides harmonic support with chords and moving lines.

Second system of musical notation, marked **TUTTI** and *legato*. The upper staff features a melodic line with a *legato* marking. The lower staff continues the harmonic accompaniment.

Third system of musical notation, marked *legato* and *FL-CL*. The upper staff contains a melodic line. The lower staff continues the harmonic accompaniment.

Fourth system of musical notation. The upper staff contains a melodic line with a piano (*p.*) dynamic marking and a ritardando (*rit.*) marking. The lower staff provides harmonic support with chords and moving lines.

Fifth system of musical notation. The upper staff contains a melodic line with a ritardando (*rit.*) marking. The lower staff continues the harmonic accompaniment. The system concludes with a final chord and a repeat sign.

NOW ISRAEL MAY SAY

18

PSALM 124
OLD 124th

Louis Bourgeois

[A] BRASS CHOIR

ORGAN

The first system of the musical score consists of two staves. The top staff is for the Brass Choir, marked with a square 'A' in a box. It begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The bottom staff is for the Organ, marked with a square 'A' in a box. It begins with a whole rest for four measures, followed by a half note G3 and a quarter note A3. The key signature is one flat (Bb) and the time signature is 4/4.

The second system of the musical score consists of two staves for the Organ. The top staff begins with a half note G4, followed by a half note A4, and then a half note Bb4. The bottom staff begins with a half note G3, followed by a half note A3, and then a half note Bb3. The key signature is one flat (Bb) and the time signature is 4/4.

The third system of the musical score consists of two staves for the Organ. The top staff begins with a half note G4, followed by a half note A4, and then a half note Bb4. The bottom staff begins with a half note G3, followed by a half note A3, and then a half note Bb3. The key signature is one flat (Bb) and the time signature is 4/4.

The fourth system of the musical score consists of two staves for the Organ. The top staff begins with a half note G4, followed by a half note A4, and then a half note Bb4. The bottom staff begins with a half note G3, followed by a half note A3, and then a half note Bb3. The key signature is one flat (Bb) and the time signature is 4/4.

The fifth system of the musical score consists of two staves for the Organ. The top staff begins with a half note G4, followed by a half note A4, and then a half note Bb4. The bottom staff begins with a half note G3, followed by a half note A3, and then a half note Bb3. The key signature is one flat (Bb) and the time signature is 4/4.

[B] WOMEN

Now Is-ra-el may say, and that in truth, if that the

ORGAN

Lord had not our right main-tained, if that the Lord had

not with us re-mained, when cru-el men a-gainst us rose to

strife, we sure-ly had been swal-lowed up a-live.

ORGAN

FL. CL I-II

CL III A. SAX I
NM I Sax ↓

TUTTI legato

ORGAN

ORGAN

This musical score page, numbered 21, contains four systems of music. The first three systems each consist of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The fourth system includes a vocal line, a piano accompaniment, and an organ part (treble and bass clefs). The organ part is labeled 'ORGAN' on the left. The score is written in a key with one flat (B-flat) and a common time signature. The organ part features block chords and arpeggiated figures. The piano accompaniment includes various rhythmic patterns and melodic lines. The vocal line features a melodic line with various ornaments and phrasing. The organ part includes a section with a 'rit.' (ritardando) marking. The piano accompaniment includes a section with a 'rit.' (ritardando) marking. The organ part includes a section with a 'rit.' (ritardando) marking.

WHEN ZION IN HER LOW ESTATE

PSALM 126

Melmore

W. Martin

FLUTE
DUET

ORGAN

The first system of the musical score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features three staves: a single staff at the top for the Flute Duet, and a grand staff (treble and bass clef) for the Organ. The Flute Duet staff begins with a whole rest for the first three measures, followed by a quarter note in the fourth measure. The Organ part consists of a melody in the right hand and a bass line in the left hand, both spanning four measures. The right hand melody includes eighth and sixteenth notes, while the left hand bass line is primarily composed of half notes.

The second system of the musical score continues the composition. It begins with a section labeled 'A' in a box. The Flute Duet staff has a whole rest for the first measure, then a half note in the second measure, and a half note in the third measure. The Organ part continues with a melody in the right hand and a bass line in the left hand, both spanning four measures. The right hand melody includes eighth and sixteenth notes, while the left hand bass line is primarily composed of half notes.

The third system of the musical score continues the composition. The Flute Duet staff has a whole rest for the first measure, then a half note in the second measure, and a half note in the third measure. The Organ part continues with a melody in the right hand and a bass line in the left hand, both spanning four measures. The right hand melody includes eighth and sixteenth notes, while the left hand bass line is primarily composed of half notes.

CHOIR **B**

S
A

The sow-er, bear-ing pre-cious seed, may weep as in his toil he grieves, but

T

joy ——— in rit.

he shall come a-gain with joy, shall come with joy in har-vest time with gold-en sheaves.

but he ——— shall come with joy rit.

TUTTI **C**

rit.

BLEST THE MAN WHO FEARS JEHOUAH
 PSALM 128
 GALILEE (JUDE)

William H. Jude

ORGAN

man.

A

CLARINET CHOIR

WOMEN

B

Blest the man that fears Je-ho-vah, walk-ing ev-er in His ways; By thy

toil thou shalt be pros-pered and be hap-py all thy days.

TUTTI

C

FROM THE DEPTHS DO I INVOKE THEE

26

PSALM 130
Evening Prayer

George Stabbins

A
Low BRASS
legato
HN I
EAR
TR I
TR II
TUBA

B
S WOMEN
S
A

From the depths do I in - voke Thee. Lord, to
me in - cline Thine ear. — To my voice be

Thou at - ten - tive, and my sup - pli - ca - tion hear.

[C] **TUTTI** *fl. cl. 1*
oob

[C] *CL II - III 8m v*

S
Hope in God, ye wait-ing peo-ple, mer-cies

A

T
Hope in God, ye wait-ing peo-ple, mer-cies

B

great with Him a-bound. With the Lord a

great with Him a-bound. With the Lord a

rit.
full re-demp-tion from the guilt of sin is found.

rit.
full re-demp-tion from the guilt of sin is found.

rit.

PSALM 132
GRACIOUS LORD, REMEMBER DAVID
ULSTER

Robert Lowry

HORN SOLO A

ORGAN

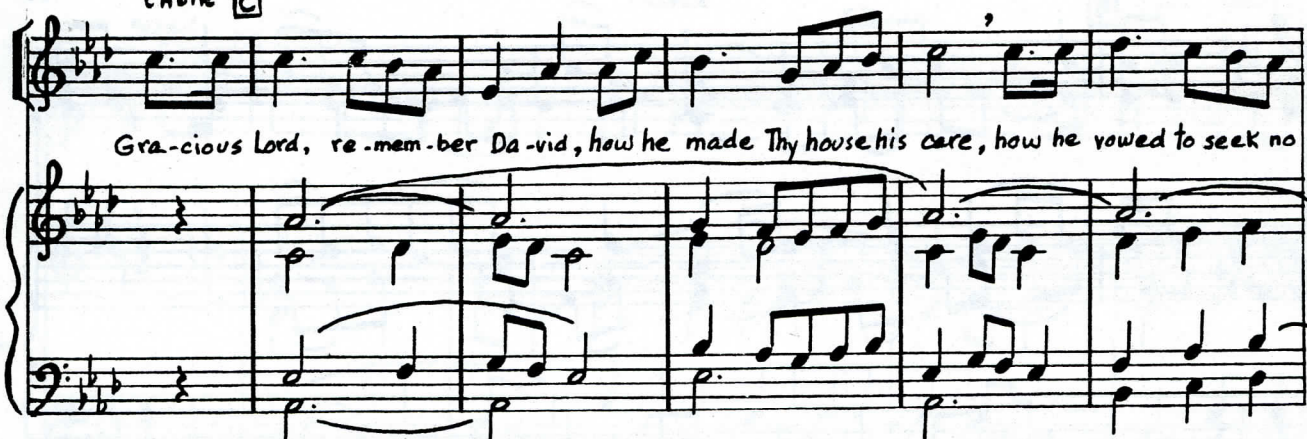
This image shows a page of musical notation for a piano solo, labeled "Solo [A]". The music is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). The notation is organized into five systems, each consisting of a single treble staff for the melody and a grand staff (treble and bass staves) for the piano accompaniment. The melody is characterized by eighth-note patterns and occasional quarter notes, often with slurs. The piano accompaniment provides a harmonic foundation with chords, single notes, and some eighth-note runs. The page concludes with a final double bar line and repeat dots.

TUTTI

30

This musical score is for a piano piece, spanning measures 30 to 36. It is written for two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The tempo/mood is indicated by the word 'TUTTI' at the top left. A rehearsal mark 'B' is placed above the first measure. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. The texture is dense, with many chords and moving lines in both hands. The piece concludes with a final chord in measure 36.

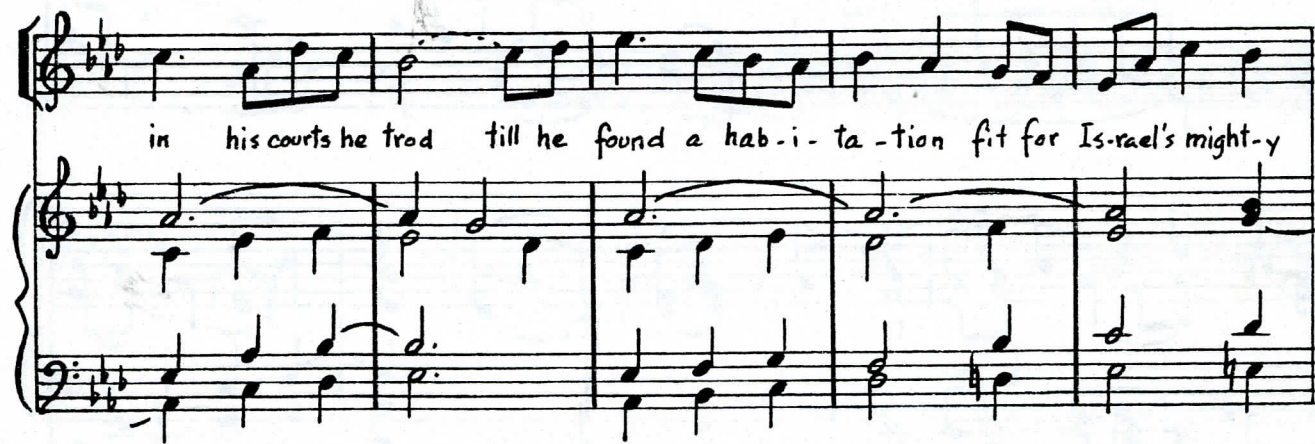
ORGAN



Gra-cious Lord, re-mem-ber Da-vid, how he made Thy house his care, how he vowed to seek no



pleas-ure till Thy house he should pre-pare. Lord, re-mem-ber his de-vo-tion; rest-less



in his courts he trod till he found a hab-i-ta-tion fit for Is-rael's might-y



God, till he found a hab-i-ta-tion fit for Is-rael's might-y God.

PSALMS FOR BAND

VOL VIII

Piccolo

FLUTE

AND

Bb CLARINET I-II-III

Psalm 119(b)

LOW BRASS 16 [A] 16 [B] CHOIR 32

A musical staff in treble clef with a 3/4 time signature. It contains three measures. The first measure has a whole note with the number '16' written below it. The second measure has a whole note with the number '16' written below it. The third measure has a whole note with the number '32' written below it. Above the staff, the text 'LOW BRASS' is written above the first measure, and 'CHOIR' is written above the third measure. Between the first and second measures, there is a box containing the letter 'A'. Between the second and third measures, there is a box containing the letter 'B'. There are also curved lines above the staff in the second and third measures.

FL. [C] legato

B♭ CL. I legato

B♭ CL. II-III legato

Three musical staves in treble clef with a 3/4 time signature and a key signature of one flat (B♭). The top staff is labeled 'FL.' and has a box containing the letter 'C' above the first measure. The middle staff is labeled 'B♭ CL. I' and the bottom staff is labeled 'B♭ CL. II-III'. All three staves have the word 'legato' written above the first measure. The music consists of eighth and quarter notes, some with slurs.

FL.

B♭ CL. I

B♭ CL. II-III

Three musical staves in treble clef with a 3/4 time signature and a key signature of one flat (B♭). The top staff is labeled 'FL.', the middle 'B♭ CL. I', and the bottom 'B♭ CL. II-III'. The music continues with eighth and quarter notes, some with slurs.

FL.

Bb. cl. I

Bb. cl. II-III

FL.

Bb. cl. I

Bb. cl. II-III a2

FL.

Bb. cl. I

Bb. cl. II-III div.

Psalm 120

A

B♭ cl. I

B♭ cl. II-III

B♭ cl. I

B♭ cl. II-III

B FLUTE SOLO

FL.

Psalm 120

FL. [C]

Bb CL. I

Bb CL. II-III

FL.

Bb CL. I

Bb CL. II-III

ORGAN [D] CHOIR

The musical score is written for three parts: Flute (FL.), Bb Clarinet (Bb CL.), and Organ/Choir. The key signature is one flat (Bb). The score is divided into two systems. The first system is marked with a 'C' in a box. The second system is marked with a 'D' in a box. The Organ and Choir parts enter in the second system. The Flute and Bb Clarinet parts continue throughout. The Organ part has a '3' (triple) marking. The Choir part has a '2' (double) marking. The score ends with a double bar line.

FLUTE ONLY

FL.

B♭ CL. I

B♭ CL. II-III

FL.

B♭ CL. I

B♭ CL. II-III

FL.

B♭ CL. I

B♭ CL. II-III

B CHOIR 16 **C** BRASS CHOIR 16

D + Piccolo

FL.

Bb CL. I

Bb CL. II-III

FL.

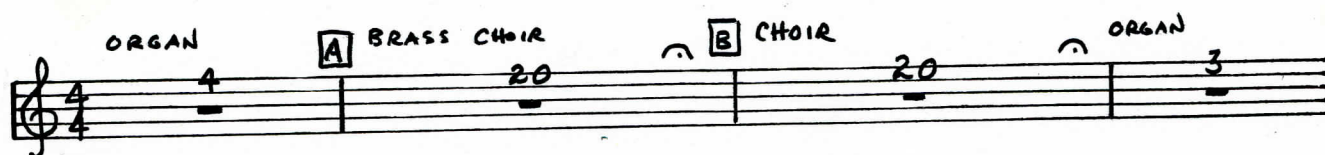
Bb CL. I

Bb CL. II-III

FL.

Bb CL. I

Bb CL. II-III



Musical staves for Flute (FL.) and B♭ Clarinets I, II, and III (B♭ CL. I-II, B♭ CL. III). The staves are in 4/4 time. The Flute staff starts with a section marker C. The B♭ Clarinet I-II staff has a section marker a2. The B♭ Clarinet III staff has a section marker III. The staves contain musical notation for the first system, including notes, rests, and phrasing slurs.

FL.

Bb CL. I-II

Bb CL. III

FL.

Bb CL. I-II

Bb CL. III

FL.

Bb CL. I-II

Bb CL. III

div.

FLUTE DUET

FL. 4/4 3

[A]

[B] CHOIR

7

4 Piccolo

FL. [C]

B♭ CL. I

B♭ CL. II-III

FL.

B♭ CL. I

B♭ CL. II-III

div.

FLUTE AND B♭ CLAR. I-II-III

Psalm 128

ORGAN

A

B♭ CL. I

B♭ CL. II-III

B CHORUS

C

FL.

B♭ CL. I-II

B♭ CL. III

A LOW BRASS **B** CHOIR

2/4

16

16

FL.

Bb. CL.

Bb. CL. II-III

D CHOR

16

A HORN SOLO

20

B

FL.

B♭ CL. I-II

B♭ CL. III

Psalm 132

FL.


B♭ CL. I-II

B♭ CL. III

FL.

B♭ CL. I-II

B♭ CL. III

 CHOR

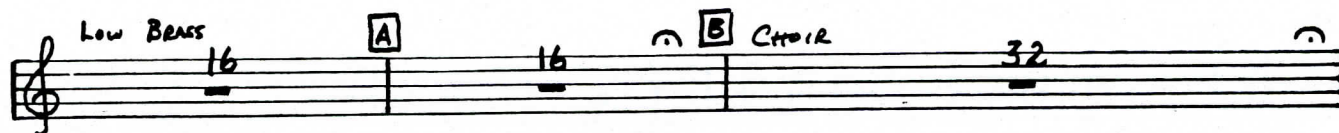
20

PSALMS FOR BAND
VOL VIII

OBOE

BASSOON
AND

BASS AND CONTRABASS CLARINET



OBOE [C] 3/4

B.N. 3/4

B. AND C.B. CL. 3/4

Three staves of music. The top staff is for OBOE, the middle for B.N. (Bassoon), and the bottom for B. AND C.B. CL. (Bass and C.B. Clarinet). All three staves are in 3/4 time. The OBOE staff starts with a key signature of two flats and a common time signature of 3/4. The B.N. and B. AND C.B. CL. staves also have a key signature of two flats and a common time signature of 3/4. The OBOE staff has a measure rest labeled '[C]'. The B.N. and B. AND C.B. CL. staves have a measure rest labeled '3/4'.

OBOE 3/4

B.N. 3/4

B. AND C.B. CL. 3/4

Three staves of music. The top staff is for OBOE, the middle for B.N. (Bassoon), and the bottom for B. AND C.B. CL. (Bass and C.B. Clarinet). All three staves are in 3/4 time. The OBOE staff has a key signature of two flats and a common time signature of 3/4. The B.N. and B. AND C.B. CL. staves also have a key signature of two flats and a common time signature of 3/4.

OBOE

B'N

B. AND C. B. CL.

OBOE

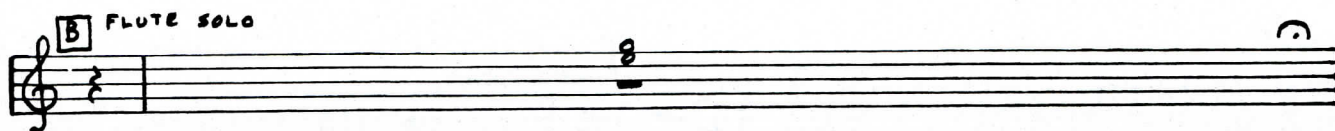
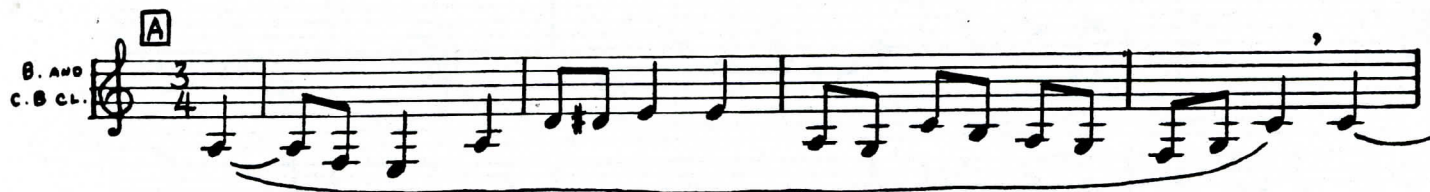
B'N

B. AND C. B. CL.

OBOE

B'N

B. AND C. B. CL.



FLUTE AND CLARINET QUARTET

CHOIR

BRASS CHOIR

OBOE

B.N.

B. AND C.B. CL.

OBOE

B.N.

B. AND C.B. CL.

OBOE

B.N.

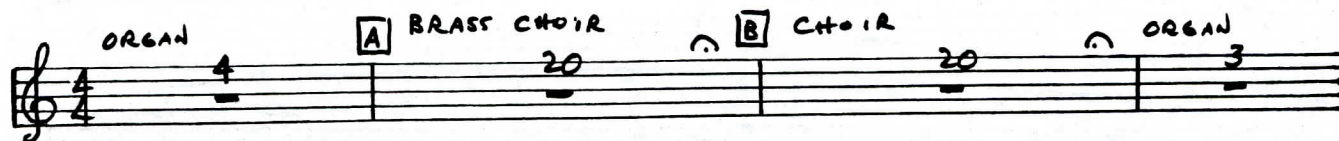
B. AND C.B. CL.

16

16

16

16

Psalm 124

OBOE

B'N

B. AND C. B. CL.

OBOE

B'N

B. AND C. B. CL.

OBOE

B'N

B. AND C. B. CL.

Psalm 126

ORGAN

A FLUTE DUET

B CHOIR

Handwritten musical score for OBOE, BASSOON, and BASS AND C.B. CLAR. The score is divided into three systems, each with three staves. The first system includes a key signature change to B-flat major (two flats) and a time signature change to 4/4. The second system is marked with a circled 'C' and the third with a circled 'B'. The score concludes with a double bar line.

OBOE

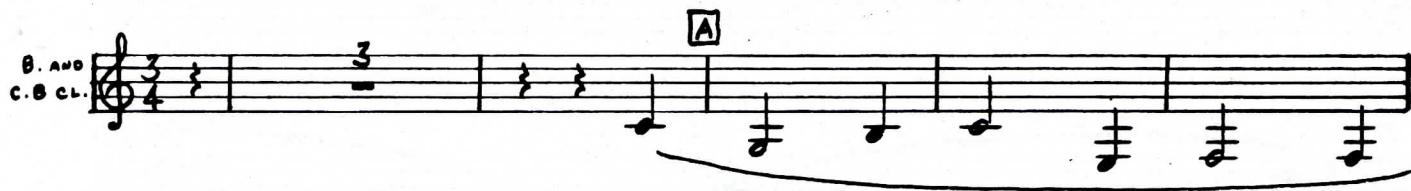
B.N.

B. AND C.B. CL.

OBOE

B.N.

B. AND C.B. CL.



16

CHOR

16

OBOE

B.N.

B. AND C.B. CL.

OBOE

B.N.

B. AND C.B. CL.

OBOE

B.N.

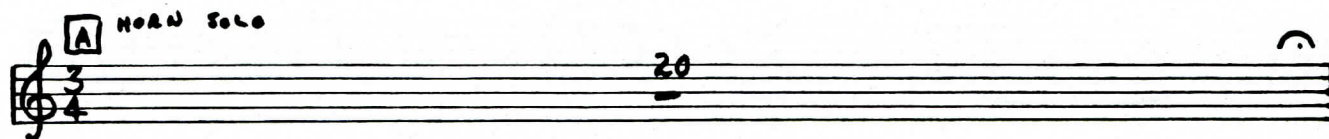
B. AND C.B. CL.

CHOR

16

16

16

Psalm 132

B

OBOE

B.N.

B. AND C.B. CL.

This block contains three systems of musical staves for Oboe (OBOE), Bassoon (B.N.), and Bass and Contrabass Clarinet (B. AND C.B. CL.). Each system consists of three staves. The music is written in a key signature of one flat (B-flat) and a time signature of 3/4. The notation includes various note values, rests, and phrasing slurs. The first system is marked with a box containing the letter 'B'. The staves are labeled 'OBOE', 'B.N.', and 'B. AND C.B. CL.' on the left side.

OBOE

B.N.

B. AND C.B. CL.



OBOE

B.N.

B. AND C.B. CL.



OBOE

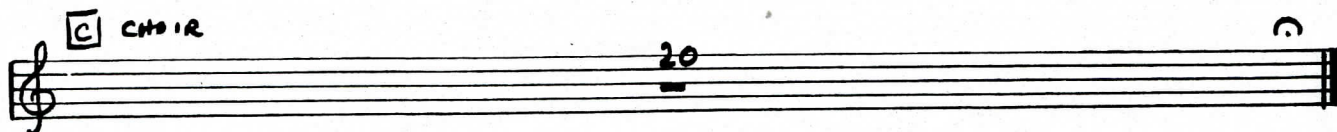
B.N.

B. AND C.B. CL.



CHOIR

20

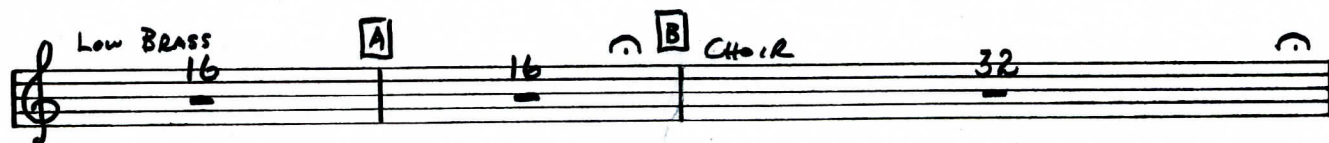


PSALMS FOR BAND
VOL VIII

SAXOPHONES

SAXOPHONES

Psalm 119(b)



ALTO SAX. I-II [C] 3/4

TEN. SAX. 3/4

BAR. SAX. 3/4

This section contains three staves for saxophones. The Alto Saxophone I-II staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It begins with a boxed 'C' and contains a series of eighth and quarter notes. The Tenor Saxophone staff also has a treble clef, a key signature of one flat, and a 3/4 time signature, containing a series of eighth and quarter notes. The Baritone Saxophone staff has a treble clef, a key signature of one flat, and a 3/4 time signature, containing a series of eighth and quarter notes. All three staves are aligned vertically and play in harmony.

ALTO SAX. I-II 3/4

TEN. SAX. 3/4

BAR. SAX. 3/4

This section continues the saxophone parts from the previous system. The Alto Saxophone I-II staff continues with eighth and quarter notes. The Tenor Saxophone staff continues with eighth and quarter notes. The Baritone Saxophone staff continues with eighth and quarter notes. All three staves are aligned vertically and play in harmony.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

The first system of musical notation features three staves. The Alto Saxophone I-II staff (top) begins with a treble clef and a key signature of one flat. It contains a series of eighth and quarter notes, with a measure containing a boxed 'D' and a sharp sign. The Tenor Saxophone staff (middle) and Baritone Saxophone staff (bottom) both begin with a bass clef and a key signature of one flat. They contain similar rhythmic patterns of eighth and quarter notes.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

The second system of musical notation continues the piece. The Alto Saxophone I-II staff (top) features more complex rhythmic patterns, including eighth notes with beams and quarter notes. The Tenor Saxophone staff (middle) and Baritone Saxophone staff (bottom) continue with their respective rhythmic patterns, maintaining the one-flat key signature.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

The third system of musical notation concludes the piece. The Alto Saxophone I-II staff (top) ends with a double bar line. The Tenor Saxophone staff (middle) and Baritone Saxophone staff (bottom) also end with a double bar line. The musical notation includes various note values and rests throughout the system.

Psalm 120

A CLARINET CHOIR **B** FLUTE SOLO

C

ALTO SAX. I-II
TEN. SAX.
BAR. SAX.

ALTO SAX. I-II
TEN. SAX.
BAR. SAX.

ORGAN **D** CHOIR

A FLUTE AND CLARINET QUARTET **B** CHOR **C** BRASS CHOIR

D

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

Psalm 124

ORGAN 4 [A] BRASS CHOIR 20 [B] CHOIR 20 ORGAN 3

ALTO SAX. I-II 4 [C]

TEN. SAX. 4

BAR. SAX. 4

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

Psalm 126



ORGAN [A] CLARINET CHOIR [B] CHOIR



ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.



Psalm 130

A LOW BRASS

B CHOIR

C

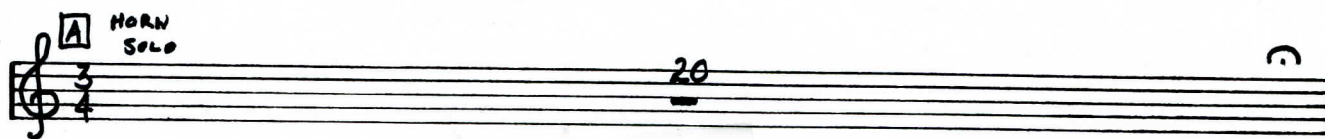
ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

D CHOIR

This is a handwritten musical score for Psalm 130. The score is written on a single page and includes parts for Low Brass, Alto Saxophones I-II, Tenor Saxophone, Baritone Saxophone, and a Choir. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into four main sections labeled A, B, C, and D. Section A is for Low Brass and Section B is for the Choir. Section C is for the saxophones. Section D is for the Choir. The saxophone parts are written in treble clef with a key signature of one sharp. The choir parts are written in a simplified notation with a key signature of one sharp. The score includes various musical notations such as notes, rests, and slurs. There are also some handwritten annotations and markings throughout the score.



B

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

This block contains three staves of music for Alto, Tenor, and Baritone Saxophones. A box labeled 'B' is above the first staff. The music is in 3/4 time and features a melodic line with eighth and sixteenth notes, often beamed together. The Alto Saxophone part (I-II) is in the treble clef, while the Tenor and Baritone parts are in the bass clef.

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

This block continues the saxophone parts from the previous block. It contains three staves for Alto, Tenor, and Baritone Saxophones. The musical notation follows the same melodic pattern of eighth and sixteenth notes.

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

This block contains the final three staves of music for the saxophone section. It includes parts for Alto, Tenor, and Baritone Saxophones, continuing the melodic line established in the previous measures.

ALTO
SAX.
I-M

TEN.
SAX.

BAR.
SAX.

This block contains the first system of music for three saxophone parts: Alto I-M, Tenor, and Baritone. The music is written in treble clef with a key signature of one flat (B-flat). The Alto I-M part features a melodic line with eighth and sixteenth notes, often beamed together. The Tenor and Baritone parts provide harmonic support with a similar rhythmic pattern, using a mix of eighth and quarter notes.

ALTO
SAX.
I-M

TEN.
SAX.

BAR.
SAX.

This block contains the second system of music for the same three saxophone parts. The musical notation continues from the first system, maintaining the same instrumental roles and rhythmic patterns. The system concludes with a double bar line, indicating the end of a musical phrase.

CHOIR

20

This block shows the beginning of a new section for the choir. It starts with a common time signature 'C' and the word 'CHOIR'. The staff contains a single measure, marked with the number '20' below it, which likely indicates the measure number. The music ends with a final double bar line.

PSALMS FOR BAND
VOL VIII

TRUMPET 1-11

HORN 1-11

TROMBONE 1

TRUMPETS - HORNS - TROM. I

Psalm 119(b)

Handwritten musical score for two staves:

Staff 1 (Top): Labeled "HN." and "I-II". The key signature is one flat (Bb) and the time signature is 3/4. The music begins with a measure rest marked "a 2". The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb11, C12, D12, E12, F12, G12, A12, Bb13, C14, D14, E14, F14, G14, A14, Bb15, C16, D16, E16, F16, G16, A16, Bb17, C18, D18, E18, F18, G18, A18, Bb19, C20, D20, E20, F20, G20, A20, Bb21, C22, D22, E22, F22, G22, A22, Bb23, C24, D24, E24, F24, G24, A24, Bb25, C26, D26, E26, F26, G26, A26, Bb27, C28, D28, E28, F28, G28, A28, Bb29, C30, D30, E30, F30, G30, A30, Bb31, C32, D32, E32, F32, G32, A32, Bb33, C34, D34, E34, F34, G34, A34, Bb35, C36, D36, E36, F36, G36, A36, Bb37, C38, D38, E38, F38, G38, A38, Bb39, C40, D40, E40, F40, G40, A40, Bb41, C42, D42, E42, F42, G42, A42, Bb43, C44, D44, E44, F44, G44, A44, Bb45, C46, D46, E46, F46, G46, A46, Bb47, C48, D48, E48, F48, G48, A48, Bb49, C50, D50, E50, F50, G50, A50, Bb51, C52, D52, E52, F52, G52, A52, Bb53, C54, D54, E54, F54, G54, A54, Bb55, C56, D56, E56, F56, G56, A56, Bb57, C58, D58, E58, F58, G58, A58, Bb59, C60, D60, E60, F60, G60, A60, Bb61, C62, D62, E62, F62, G62, A62, Bb63, C64, D64, E64, F64, G64, A64, Bb65, C66, D66, E66, F66, G66, A66, Bb67, C68, D68, E68, F68, G68, A68, Bb69, C70, D70, E70, F70, G70, A70, Bb71, C72, D72, E72, F72, G72, A72, Bb73, C74, D74, E74, F74, G74, A74, Bb75, C76, D76, E76, F76, G76, A76, Bb77, C78, D78, E78, F78, G78, A78, Bb79, C80, D80, E80, F80, G80, A80, Bb81, C82, D82, E82, F82, G82, A82, Bb83, C84, D84, E84, F84, G84, A84, Bb85, C86, D86, E86, F86, G86, A86, Bb87, C88, D88, E88, F88, G88, A88, Bb89, C90, D90, E90, F90, G90, A90, Bb91, C92, D92, E92, F92, G92, A92, Bb93, C94, D94, E94, F94, G94, A94, Bb95, C96, D96, E96, F96, G96, A96, Bb97, C98, D98, E98, F98, G98, A98, Bb99, C100, D100, E100, F100, G100, A100, Bb101, C102, D102, E102, F102, G102, A102, Bb103, C104, D104, E104, F104, G104, A104, Bb105, C106, D106, E106, F106, G106, A106, Bb107, C108, D108, E108, F108, G108, A108, Bb109, C110, D110, E110, F110, G110, A110, Bb111, C112, D112, E112, F112, G112, A112, Bb113, C114, D114, E114, F114, G114, A114, Bb115, C116, D116, E116, F116, G116, A116, Bb117, C118, D118, E118, F118, G118, A118, Bb119, C120, D120, E120, F120, G120, A120, Bb121, C122, D122, E122, F122, G122, A122, Bb123, C124, D124, E124, F124, G124, A124, Bb125, C126, D126, E126, F126, G126, A126, Bb127, C128, D128, E128, F128, G128, A128, Bb129, C130, D130, E130, F130, G130, A130, Bb131, C132, D132, E132, F132, G132, A132, Bb133, C134, D134, E134, F134, G134, A134, Bb135, C136, D136, E136, F136, G136, A136, Bb137, C138, D138, E138, F138, G138, A138, Bb139, C140, D140, E140, F140, G140, A140, Bb141, C142, D142, E142, F142, G142, A142, Bb143, C144, D144, E144, F144, G144, A144, Bb145, C146, D146, E146, F146, G146, A146, Bb147, C148, D148, E148, F148, G148, A148, Bb149, C150, D150, E150, F150, G150, A150, Bb151, C152, D152, E152, F152, G152, A152, Bb153, C154, D154, E154, F154, G154, A154, Bb155, C156, D156, E156, F156, G156, A156, Bb157, C158, D158, E158, F158, G158, A158, Bb159, C160, D160, E160, F160, G160, A160, Bb161, C162, D162, E162, F162, G162, A162, Bb163, C164, D164, E164, F164, G164, A164, Bb165, C166, D166, E166, F166, G166, A166, Bb167, C168, D168, E168, F168, G168, A168, Bb169, C170, D170, E170, F170, G170, A170, Bb171, C172, D172, E172, F172, G172, A172, Bb173, C174, D174, E174, F174, G174, A174, Bb175, C176, D176, E176, F176, G176, A176, Bb177, C178, D178, E178, F178, G178, A178, Bb179, C180, D180, E180, F180, G180, A180, Bb181, C182, D182, E182, F182, G182, A182, Bb183, C184, D184, E184, F184, G184, A184, Bb185, C186, D186, E186, F186, G186, A186, Bb187, C188, D188, E188, F188, G188, A188, Bb189, C190, D190, E190, F190, G190, A190, Bb191, C192, D192, E192, F192, G192, A192, Bb193, C194, D194, E194, F194, G194, A194, Bb195, C196, D196, E196, F196, G196, A196, Bb197, C198, D198, E198, F198, G198, A198, Bb199, C200, D200, E200, F200, G200, A200, Bb201, C202, D202, E202, F202, G202, A202, Bb203, C204, D204, E204, F204, G204, A204, Bb205, C206, D206, E206, F206, G206, A206, Bb207, C208, D208, E208, F208, G208, A208, Bb209, C210, D210, E210, F210, G210, A210, Bb211, C212, D212, E212, F212, G212, A212, Bb213, C214, D214, E214, F214, G214, A214, Bb215, C216, D216, E216, F216, G216, A216, Bb217, C218, D218, E218, F218, G218, A218, Bb219, C220, D220, E220, F220, G220, A220, Bb221, C222, D222, E222, F222, G222, A222, Bb223, C224, D224, E224, F224, G224, A224, Bb225, C226, D226, E226, F226, G226, A226, Bb227, C228, D228, E228, F228, G228, A228, Bb229, C230, D230, E230, F230, G230, A230, Bb231, C232, D232, E232, F232, G232, A232, Bb233, C234, D234, E234, F234, G234, A234, Bb235, C236, D236, E236, F236, G236, A236, Bb237, C238, D238, E238, F238, G238, A238, Bb239, C240, D240, E240, F240, G240, A240, Bb241, C242, D242, E242, F242, G242, A242, Bb243, C24

HN.
I-II

Handwritten musical score for Horn I and II (HN. I-II) and Trombone I (TROM I). The score is written on two staves. The top staff is for Horn I and II, and the bottom staff is for Trombone I. Both staves are in 2/4 time and have a key signature of one flat (B-flat). The Horn I and II part starts with a treble clef and a key signature change from one flat to two flats (B-flat to A-flat). The Trombone I part starts with a bass clef and a key signature change from one flat to two flats (B-flat to A-flat). The music consists of a series of eighth and quarter notes, with some notes beamed together. There are several measures of rests in the Horn I and II part.

TROM
I

HW. 1-II

TRON. I

Handwritten musical score for two staves. The top staff is labeled "NW. 1-11" and the bottom staff is labeled "TRON. 1". Both staves are in 2/4 time and have a key signature of one flat (Bb). The top staff contains a melody with eighth and quarter notes, some beamed together, and a final quarter rest. The bottom staff contains a bass line with eighth and quarter notes, some beamed together, and a final quarter rest.

HN.
I-II

TROM
I

B CHOIR

32

C

TPT.
I-II

HN.
I-II

TROM.
I

TPT
I-II

HN.
I-II

TROM.
I

TPT.
I-II

HN.
I-II

TROM.
I

The first system of musical notation features three staves. The top staff (TPT. I-II) is in treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and quarter notes, including a measure with a circled 'D' above it. The middle staff (HN. I-II) is also in treble clef and follows a similar melodic line. The bottom staff (TROM. I) is in bass clef and provides a harmonic accompaniment with eighth and quarter notes.

TPT.
I-II

HN.
I-II

TROM.
I

The second system continues the musical piece. The TPT. I-II staff shows a continuation of the melody with various note values and rests. The HN. I-II staff maintains its harmonic role. The TROM. I staff continues its accompaniment pattern.

TPT.
I-II

HN.
I-II

TROM.
I

The third system concludes the musical notation on this page. The TPT. I-II staff ends with a final chord. The HN. I-II and TROM. I staves also conclude their respective parts with final notes and rests.

Psalm 120



A FLUTE AND CLARINET QUARTET

16

B

16

C

TPT. I-II

HN. I-II

TROM. I

NEL.

TPT. I-II

HN. I-II

TROM. I

TPT. I-II

HN. I-II

TROM. I

D

TPT. I-II

HN. I-II

TROM. I

TPT. I-II

HN. I-II

TROM. I

TPT. I-II

HN. I-II

TROM. I

Psalm 124

ORGAN

A

TPT. I-II

HN. I-II

TROM. I

The musical score is written for three parts: Trumpets (TPT. I-II), Horns (HN. I-II), and Trombones (TROM. I). It is in 4/4 time and B-flat major. The first system includes an 'ORGAN' part and a section marked 'A'. The second and third systems continue the instrumental parts. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte).

TPT. 1-II

HN. 1-II

TROM. 1

B CHOIR

20

3

C

TPT. 1-II

HN. 1-II

TROM. 1

TPT. 1-II

HN. 1-II

TROM. 1

Psalm 124

TPF.
I-II

HN.
I-II

TROM.
I

TPF.
I-II

HN.
I-II

TROM.
I

Psalm 126

ORGAN [A] FLUTE DUET [B] CHOIR

[C]

TPT. I-II

HN. I-II

TROM. I

TPT. I-II

HN. I-II

TROM. I

Psalm 128

ORGAN

A CABINET CHOIR

B CHOIR

TPT. I-II

HN. I-II

TROM. I

TPT. I-II

HN. I-II

TROM. I

Psalm 130

HN.
I-II

TROM.
I

A

HN.
I-II

TROM.
I

HN.
I-II

TROM.
I

B CHOR.

C

TPT. 1-II 16

HN. 1-II 16

TROM. 1 16

TPT. 1-II

HN. 1-II

TROM. 1

D CHOR.

TPT. 1-II 16

HN. 1-II 16

TROM. 1 16

Psalm 132

HORN SOLO A

Four staves of music for Horn Solo A. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The subsequent three staves are in bass clef. The music consists of eighth and sixteenth notes, some beamed together, and rests.

Three staves of music for TPT, HN, and TROM parts, measures 5-8. The section is marked with a box containing the letter 'B'. The top staff (TPT) is in treble clef, the middle staff (HN) is in treble clef, and the bottom staff (TROM) is in bass clef. The key signature is one flat and the time signature is 3/4. The music features various note values and rests.

Three staves of music for TPT, HN, and TROM parts, measures 9-12. The top staff (TPT) is in treble clef, the middle staff (HN) is in treble clef, and the bottom staff (TROM) is in bass clef. The key signature is one flat and the time signature is 3/4. The music continues with various note values and rests.

TPT.
I-II

HN.
I-II

TROM.
I

The first system of musical notation features three staves. The top staff, labeled 'TPT. I-II', is in treble clef with a key signature of two flats and contains a melodic line with eighth and sixteenth notes. The middle staff, labeled 'HN. I-II', is in treble clef and contains a harmonic accompaniment of chords. The bottom staff, labeled 'TROM. I', is in bass clef and contains a melodic line with eighth and sixteenth notes. All three staves are aligned to the same musical time.

TPT
I-II

HN.
I-II

TROM.
I

The second system of musical notation continues the three-part setting. The top staff (TPT) and middle staff (HN) maintain their respective melodic and harmonic roles. The bottom staff (TROM) continues its melodic line. The notation includes various musical symbols such as beams, slurs, and accidentals to indicate pitch and rhythm.

TPT.
I-II

HN.
I-II

TROM
I

The third system of musical notation shows the continuation of the musical piece. The TPT and HN parts show some changes in harmony, including the use of sharps. The TROM part continues with its melodic development. The system concludes with a final measure for each part.

C CHOIR

20

The fourth system of musical notation is for the CHOIR part, indicated by a large 'C' in a box. It is written on a single staff in treble clef. The system begins with a measure rest for 20 measures, followed by a final measure containing a whole note chord.

PSALMS FOR BAND

VOL VIII

TROMBONE II

BARITONE

TUBA

TIMPANI

TROM. II - BAR. - TUBA - TIMP.

Psalm 119(b)

TROM. II

BAR. AND TUBA

TROM. II

BAR. AND TUBA

TROM. II

BAR. AND TUBA

TROM. II

BAR. AND TUBA

TRON.
II

BAR.
AND
TUBA

B CHOIR

32

C

TRON.
II

BAR.
AND
TUBA

TIMP.

TRON.
II

BAR.
AND
TUBA

TIMP.

TROM. II - BAR-TUBA - TIMP.

First system of musical notation for Trombone II, Baritone and Tuba, and Timpani.

TROM. II: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with eighth and quarter notes, including a dotted quarter note followed by an eighth note. A circled 'D' is written above the staff at the end of the first measure.

BAR. AND TUBA: Bass clef, key signature of two flats. The staff contains a harmonic line with chords of eighth and quarter notes.

TIMP.: Bass clef, key signature of two flats. The staff contains a rhythmic line with eighth notes and rests.

Second system of musical notation for Trombone II, Baritone and Tuba, and Timpani.

TROM. II: Bass clef, key signature of two flats. The staff continues the melodic line with eighth and quarter notes.

BAR. AND TUBA: Bass clef, key signature of two flats. The staff continues the harmonic line with chords of eighth and quarter notes.

TIMP.: Bass clef, key signature of two flats. The staff continues the rhythmic line with eighth notes and rests.

Third system of musical notation for Trombone II, Baritone and Tuba, and Timpani.

TROM. II: Bass clef, key signature of two flats. The staff continues the melodic line with eighth and quarter notes.

BAR. AND TUBA: Bass clef, key signature of two flats. The staff continues the harmonic line with chords of eighth and quarter notes.

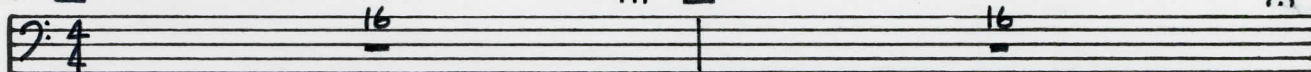
TIMP.: Bass clef, key signature of two flats. The staff continues the rhythmic line with eighth notes and rests.

Psalm 120

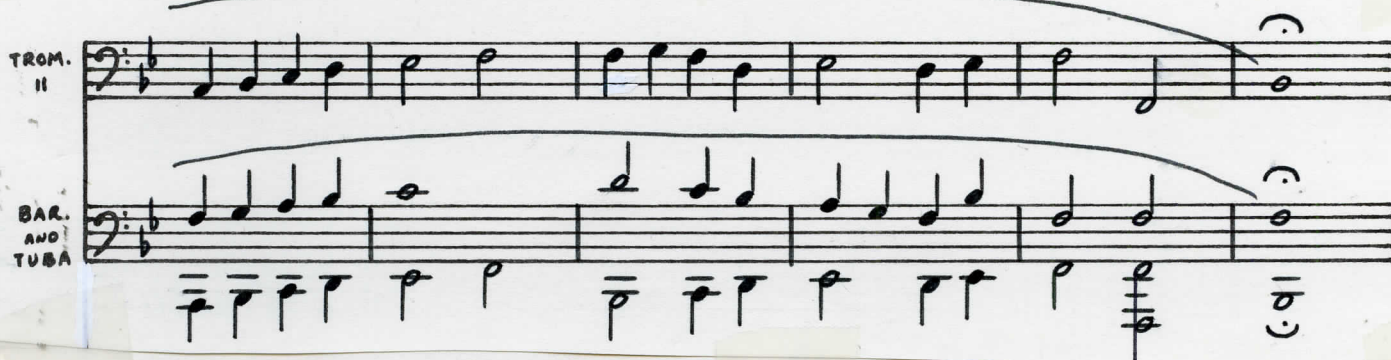
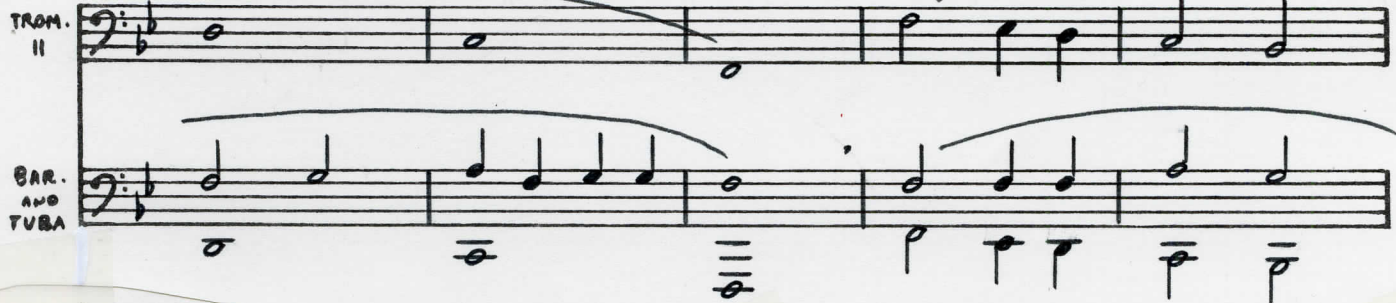
T A C E T

Psalm 122

A FLUTE AND
CORNET QUARTET



C



1

TROM. II

BAR. AND TUBA

TIMP.

TROM. II

BAR. AND TUBA

TIMP.

TROM. II

BAR. AND TUBA

TIMP.

Psalm 124

TROM. II - BAR. - TUBA - TIMP.

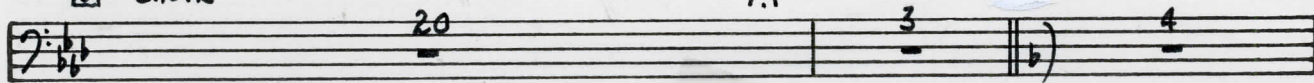
First system of music for Trombone II and Baritone/Tuba. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The Trombone II part begins with a measure of rest followed by a measure marked with a circled 'A'. The Baritone and Tuba part begins with a measure of rest followed by a measure marked with a circled '4'. Both parts feature a long melodic line with a slur over the first eight measures.

Second system of music for Trombone II and Baritone/Tuba. The Trombone II part continues the melodic line with a slur over the first eight measures. The Baritone and Tuba part continues the melodic line with a slur over the first eight measures.

Third system of music for Trombone II and Baritone/Tuba. The Trombone II part continues the melodic line with a slur over the first eight measures. The Baritone and Tuba part continues the melodic line with a slur over the first eight measures.

Fourth system of music for Trombone II and Baritone/Tuba. The Trombone II part continues the melodic line with a slur over the first eight measures. The Baritone and Tuba part continues the melodic line with a slur over the first eight measures.

B CHOIR



C

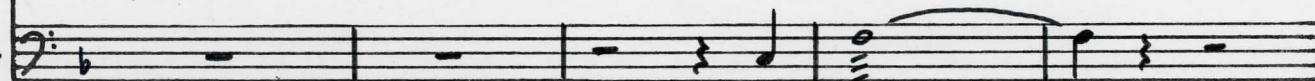
TROM.
II



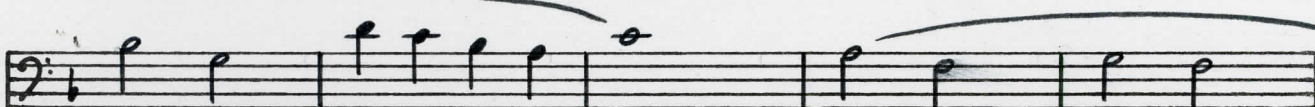
BAR.
AND
TUBA



TIMP.



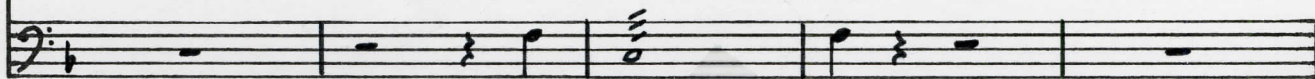
TROM.
II



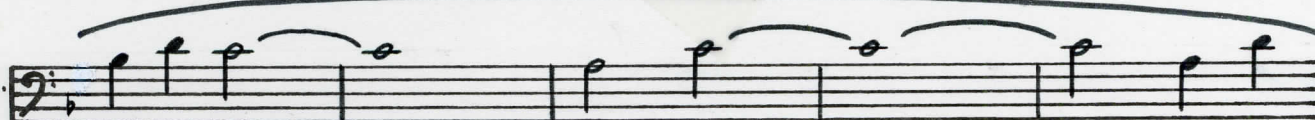
BAR.
AND
TUBA



TIMP.



TROM.
II



BAR.
AND
TUBA



TIMP.



Handwritten musical score for Trombone II, Baritone and Tuba, and Timpani. The score is in bass clef with a key signature of one flat (B-flat). The Trombone II part features a melodic line with a long slur. The Baritone and Tuba part provides harmonic support with chords and moving lines. The Timpani part includes a rhythmic pattern of eighth and sixteenth notes.

TROM. II - BAR. - TUBA - TIMP.

Psalm 126

Handwritten musical score for Trombone II, Baritone and Tuba, and Timpani, with a section for Organ, Flute Duet, and Choir. The score is in bass clef with a key signature of one flat (B-flat). The Organ part is marked with a 4/4 time signature. The Flute Duet part is marked with a 7/4 time signature. The Choir part is marked with a 7/4 time signature. The Trombone II part features a melodic line with a long slur. The Baritone and Tuba part provides harmonic support with chords and moving lines. The Timpani part includes a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical score for Trombone II, Baritone and Tuba, and Timpani. The score is in bass clef with a key signature of one flat (B-flat). The Trombone II part features a melodic line with a long slur. The Baritone and Tuba part provides harmonic support with chords and moving lines. The Timpani part includes a rhythmic pattern of eighth and sixteenth notes.

TROM. II - BAR. - TUBA - TIMP.

Psalm 128

Handwritten musical score for Psalm 128, featuring parts for Organ, Clarinet Choir, Choir, Trombone II, Baritone and Tuba, and Timpani.

The score is written in 2/4 time and includes several measures with handwritten annotations:

- ORGAN**: Handwritten above the first staff.
- A CLARINET CHOIR**: Handwritten above the second staff, with a circled 'A' and a '7' below it.
- B CHOIR**: Handwritten above the third staff, with a circled 'B' and a '7' below it.
- C**: Handwritten above the first staff of the first system, with a circled 'C'.
- TROM. II**: Handwritten to the left of the first staff of the first system.
- BAR. AND TUBA**: Handwritten to the left of the second staff of the first system.
- TIMP.**: Handwritten to the left of the third staff of the first system.

The score consists of two systems of three staves each. The first system includes measures with notes, rests, and a fermata. The second system includes measures with notes, rests, and a fermata. The score is written in 2/4 time and includes several measures with handwritten annotations.

Psalm 130

[A]

TROM. II

BAR. AND TUBA

TROM. II

BAR. AND TUBA

TROM. II

BAR. AND TUBA

TROM. II - BAR-TUBA-TIMP.

B CHOIR **C**

TROM. II 16

BAR. AND TUBA 16

TIMP. 16

TROM. II

BAR. AND TUBA

TIMP.

TROM. II

BAR. AND TUBA

TIMP.

D CHOIR 16

Psalm 132

A HORN SOLO

20

B

TROM. II

BAR. AND TUBA

TIMP.

TROM. II

BAR. AND TUBA

TIMP.

TROM. II

BAR. AND TUBA

TIMP.

The musical score is written on three systems. Each system contains three staves: Trombones II (TROM. II), Baritone and Tuba (BAR. AND TUBA), and Timpani (TIMP.). The key signature is B-flat major (two flats) and the time signature is 3/4. The first system begins with a 'HORN SOLO' section marked 'A' and a rehearsal mark '20'. The second system begins with a section marked 'B'. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex rhythmic and melodic structure for the instruments.

TROM. II - BAR - TUBA - TIMP.

TROM. II

BAR. AND TUBA

TIMP.

The first system of musical notation consists of three staves. The top staff is for Trombone II, the middle for Baritone and Tuba, and the bottom for Timpani. All staves are in bass clef with a key signature of two flats (B-flat and E-flat). The Trombone II staff features a melodic line with eighth and quarter notes. The Baritone and Tuba staff provides harmonic support with chords and moving lines. The Timpani staff shows a rhythmic pattern with eighth notes and rests.

TROM. II

BAR. AND TUBA

TIMP.

The second system of musical notation continues the piece. It maintains the same instrumentation and key signature. The Trombone II staff continues its melodic development. The Baritone and Tuba staff has some changes in harmony, including a double flat (B-double flat) in the second measure. The Timpani staff continues its rhythmic accompaniment.

CHOIR

20

The third system of musical notation is for the Choir. It consists of a single staff in bass clef with a key signature of two flats. The staff begins with a common time signature 'C' and the word 'CHOIR'. It contains a single note followed by a rest for 20 measures, indicated by the number '20' below the staff.

FLUTE

Bb CLARINET 1-2-3

2 3 3

PSALMS VOLUME VIII

INSTRUMENTAL

PSALM 118

FLUTE AND B♭ CLAR. I-II-III
AND
PICCOLO

PSALM 118

FL.

B♭ CL. I-II

B♭ CL. III

FL.

B♭ CL. I-II

B♭ CL. III

FL.

B♭ CL. I-II

B♭ CL. III

FLUTE AND B♭ CLAR. I-II-III

FL.

B♭ CL. I-II

B♭ CL. III

FL.

B♭ CL. I-II

B♭ CL. III

FL.

B♭ CL. I-II

B♭ CL. III

Rit.

a tempo

10

FLUTE AND B♭ CLAR. I-II-III

The musical score is for Flute and B♭ Clarinets I, II, and III. It consists of three systems of staves. The first system shows measures 11 and 12, with dynamics *f* and *f*. The second system shows measures 13-15, with dynamics *f*, *rit.*, and *f*, and a tempo change to **BROADLY**. The third system shows measures 16-18, with dynamics *f* and *f*. The score includes various musical notations such as notes, rests, and articulation marks.

FL.

Bb CL. I-II

Bb CL. III

FL.

Bb CL. I-II

Bb CL. III

FL.

Bb CL. I-II

Bb CL. III

FL.

Bb CL. I-II

Bb CL. III

G

H

I

a2

Rit.

div.

Rit.

OROE "

BASSOON "

BASS AND CONTRABASS ""
CLARINET

PSALMS

VOLUME VIII

INSTRUMENTAL

PSALM 118



Handwritten musical score for three parts: Oboe (Oboe), Bassoon (B.N.), and Bassoon and Contrabassoon (B. AND C.B. CL.). The score is written on three staves. The Oboe staff is in treble clef with a key signature of one flat (B-flat). The Bassoon staff is in bass clef with a key signature of one flat (B-flat). The Bassoon and Contrabassoon staff is in treble clef with a key signature of one sharp (F-sharp). The music is marked with a forte (f) dynamic. The Oboe and Bassoon parts have a melodic line with eighth and sixteenth notes, while the Bassoon and Contrabassoon part has a more rhythmic, eighth-note pattern. The Bassoon and Contrabassoon part is labeled "B. Cl only" and "Both" at the bottom.

Handwritten musical score for three staves:

- OBOE:** Treble clef, 3/4 time. Melodic line with accents and a forte dynamic marking (f).
- BN.:** Bass clef, 3/4 time. Melodic line with accents and a forte dynamic marking (f).
- B. AND C.B. CL.:** Treble clef, 3/4 time. Sustained bass line with a forte dynamic marking (f).

Handwritten musical score for three instruments: Oboe, Euphonium (E.M.), and Bassoon/Contrabass (B. AND C.B. CL.). The score is written on three staves. The Oboe staff is in treble clef with a key signature of one flat (B-flat). The Euphonium staff is in bass clef with a key signature of one flat (B-flat). The Bassoon/Contrabass staff is in treble clef with a key signature of one sharp (F-sharp). The music is in 4/4 time. The first staff (Oboe) has a section marked 'A' in a box. The second staff (Euphonium) has a section marked 'f' (forte). The third staff (Bassoon/Contrabass) has a section marked 'f' (forte). The music features various note values, rests, and dynamic markings.

OBOE

B.N.

B. AND C.B. CL.

B

OBOE

B.N.

B. AND C.B. CL.

OBOE

B.N.

B. AND C.B. CL.

Rit.

C a tempo **D**

10 11

OBOE-BASSOON - BASS AND CB CLAR.

First system of music for OBOE, B.N., and B. AND C.B. CL. The key signature is one flat (B-flat). The OBOE part begins with a boxed 'E' and a forte 'f' dynamic. The B.N. part begins with a forte 'f' dynamic. The B. AND C.B. CL. part begins with a forte 'f' dynamic. All three parts end with a 'Rit.' (Ritardando) marking and a final forte 'ff' dynamic.

Second system of music for OBOE, B.N., and B. AND C.B. CL. The key signature is one flat (B-flat). The OBOE part begins with a boxed 'F' and the instruction 'BROADLY'. The B.N. part begins with a forte 'f' dynamic. The B. AND C.B. CL. part begins with a forte 'f' dynamic. All three parts end with a 'Rit.' (Ritardando) marking and a final forte 'ff' dynamic.

Third system of music for OBOE, B.N., and B. AND C.B. CL. The key signature is one flat (B-flat). The OBOE part begins with a boxed 'G' and a forte 'f' dynamic. The B.N. part begins with a forte 'f' dynamic. The B. AND C.B. CL. part begins with a forte 'f' dynamic. All three parts end with a 'Rit.' (Ritardando) marking and a final forte 'ff' dynamic.

OBOE-BASSOON - BASS AND CB CLAR.

This musical score is for three instruments: Oboe (OBOE), Bassoon (B.N.), and Bass and Contrabass Clarinet (B. AND C.B. CL.). The score is written in three systems, each with three staves. The key signature is one flat (B-flat), and the time signature is 4/4. The first system shows the beginning of the piece with various melodic lines and rests. The second system includes a measure marked with a box containing the letter 'H'. The third system includes a measure marked with a box containing the letter 'I' and a 'Rit.' (Ritardando) marking. The score concludes with a double bar line and repeat signs.

OBOE

B.N.

B. AND C.B. CL.

OBOE

B.N.

B. AND C.B. CL.

OBOE

B.N.

B. AND C.B. CL.

Rit.

Rit.

Rit.

SAXOPHONES

PSALMS

VOLUME VIII

INSTRUMENTAL

PSALM 118



SAXOPHONES

PSALM 118

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

SAXOPHONES

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

ALTO
SAX.
I-II

TEN.
SAX.

BAR.
SAX.

Rit.

a tempo

10

SAXOPHONES

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

10

D

E

f

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

Rit.

f

F

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

SAXOPHONES

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

G

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

H *a2* *div.*

ALTO SAX. I-II

TEN. SAX.

BAR. SAX.

I *a2* *div.* *Rit.*

TRUMPETS 1-2

HORNS 1-2

TROMBONE 1

PSALMS

VOLUME VIII

INSTRUMENTAL

PSALM 118

PSALM 118

TRUMPETS - HORNS - TROM. I

First system of music for Trumpets (TPT. 1-II), Horns (HN. 1-II), and Trombones (TROM. I). The key signature is one sharp (F#). The music begins with a forte (*f*) dynamic. The Trumpets and Horns play a series of chords and eighth notes, while the Trombone plays a melodic line with eighth notes.

Second system of music for Trumpets (TPT. 1-II), Horns (HN. 1-II), and Trombones (TROM. I). The music continues with a forte (*f*) dynamic. The Trumpets and Horns play a series of chords and eighth notes, while the Trombone plays a melodic line with eighth notes. The system ends with a fortissimo (*ff*) dynamic marking.

Third system of music for Trumpets (TPT. 1-II), Horns (HN. 1-II), and Trombones (TROM. I). The music begins with a fortissimo (*ff*) dynamic. The Trumpets and Horns play a series of chords and eighth notes, while the Trombone plays a melodic line with eighth notes. The system is marked with a box containing the letter 'A' and the text 'marcato a 2'.

TRUMPETS - HORNS - TROM. I

TPT. I-II

HN. I-II

TROM. I

TPT. I-II

HN. I-II

TROM. I

TPT. I-II

HN. I-II

TROM. I

Rit.

TPT.
 1-II
 HW.
 1-II
 TRON.
 I

G

TPT. I-II

HN. I-II

TROM. I

TPT. I-II

HN. I-II

TROM. I

H

TPT. I-II

HN. I-II

TROM. I

I

TPT. I-II

HN. I-II

TROM. I

Div. Rit.

1st Div.

Rit.

Rit.

9
TROMBONE 2
BARITONE, TUBA
TIMPANI

PSALMS
VOLUME VIII

INSTRUMENTAL

PSALM 118

TROM. II - BAR - TUBA - TIMP.

PSALM 118

First system of musical notation for Trombone II, Baritone and Tuba, and Timpani. The key signature is one flat (B-flat). The Trombone II part begins with a forte (*f*) dynamic and a melodic line. The Baritone and Tuba part also begins with a forte (*f*) dynamic and features a sustained, low melodic line. The Timpani part features a rhythmic pattern of eighth notes.

Second system of musical notation for Trombone II, Baritone and Tuba, and Timpani. The Trombone II part continues with a melodic line, marked with a forte (*f*) dynamic. The Baritone and Tuba part continues with a sustained, low melodic line, marked with a forte (*f*) dynamic. The Timpani part continues with a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.

Third system of musical notation for Trombone II, Baritone and Tuba, and Timpani. The system is marked with a box containing the letter 'A'. The Trombone II part continues with a melodic line, marked with a forte (*f*) dynamic. The Baritone and Tuba part continues with a sustained, low melodic line, marked with a forte (*f*) dynamic. The Timpani part continues with a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.

TROM. II - BAR. TUBA - TIMP.

First system of musical notation for Trombone II, Baritone and Tuba, and Timpani. The Trombone II part features a melodic line with a repeat sign and a first ending bracket labeled 'B'. The Baritone and Tuba part provides harmonic support with chords and moving lines. The Timpani part has a simple rhythmic pattern.

Second system of musical notation. The Trombone II part continues its melodic line. The Baritone and Tuba part has a more active role with frequent chords. The Timpani part maintains its rhythmic pattern.

Third system of musical notation, concluding the piece. It includes tempo markings: 'Rit.' (Ritardando) and 'a tempo'. The Trombone II part has a final melodic flourish. The Baritone and Tuba part has a final chord. The Timpani part has a final rhythmic pattern. The system ends with a double bar line.

TROM. II - BAR. - TUBA - TIMP.

First system of music for Trombone II, Baritone and Tuba, and Timpani. The key signature is one flat (B-flat). The first measure is marked with a box containing the letter 'E' and a forte 'f' dynamic. The Trombone II part features a melodic line with eighth and sixteenth notes. The Baritone and Tuba part provides a harmonic accompaniment with sustained notes. The Timpani part plays a rhythmic pattern of eighth notes. The system concludes with a 'Rit.' (Ritardando) marking and a final forte 'f' dynamic.

Second system of music, marked 'F' and 'Broadly marcato'. The Trombone II part continues with a melodic line. The Baritone and Tuba part features a more active, rhythmic accompaniment with eighth and sixteenth notes. The Timpani part remains relatively quiet, with a few notes at the end of the system.

Third system of music, marked with a box containing the letter 'G'. The Trombone II part continues with a melodic line. The Baritone and Tuba part features a rhythmic accompaniment with eighth and sixteenth notes. The Timpani part remains relatively quiet, with a few notes at the end of the system.

TROM. II - BAR - TUBA - TIMP.

Musical score for Trombone II, Baritone and Tuba, and Timpani. The first system shows the initial entries of these instruments.



The first system consists of three staves. The top staff is for Trombone II, the middle for Baritone and Tuba, and the bottom for Timpani. The Trombone II staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, 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